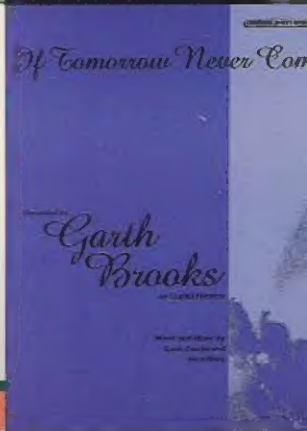
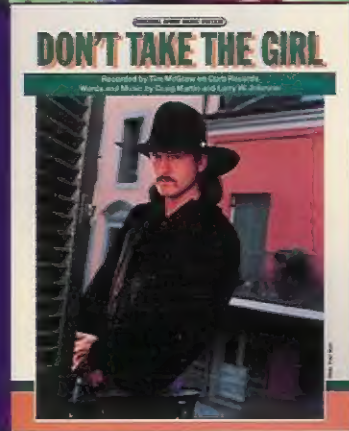
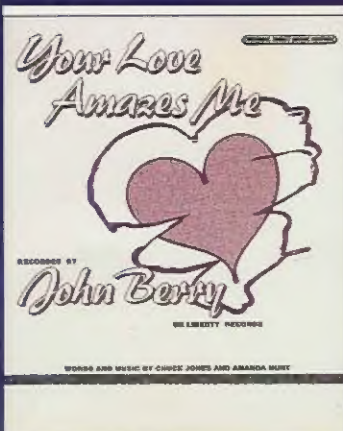
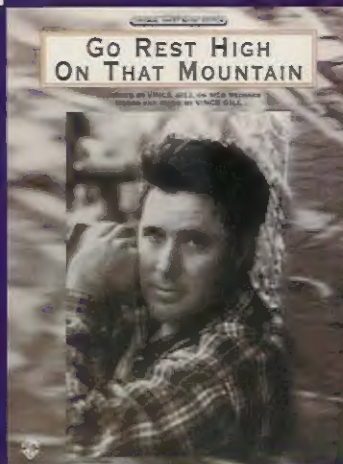
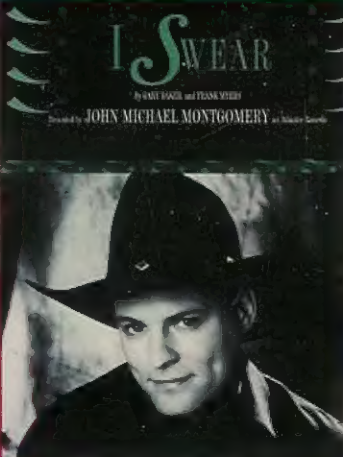
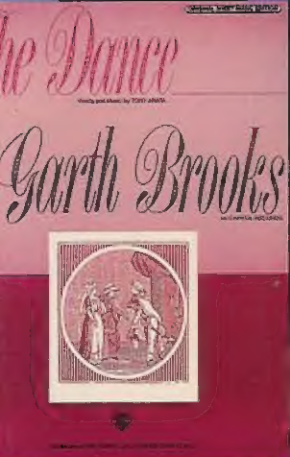




# THE Best

PIANO/VOCAL/CHORDS

## IN COUNTRY SHEET MUSIC



# THE *Best*

## IN COUNTRY SHEET MUSIC

Project Manager: Carol Cuellar  
Cover Design: Frank Milone & Debbie Lipton

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# BLUE

Words and Music by  
BILL MACK

Moderate swing feel ♩ = 88 (♩ =  $\frac{3}{4}$  ♩)

Chorus:



3 3 3

Blue,

F#7



B7



oh, so lone- some for you. Why can't you be blue



o - ver me?



Blue  
(2nd time Inst. solo ad. lib....)

oh, so



B7

E7



lone-some for you. Tears fill my eyes till I can't.

Verse:




see. 1. Three o'clock in the morn-  
2. See additional lyrics

F#7









ing here am I,

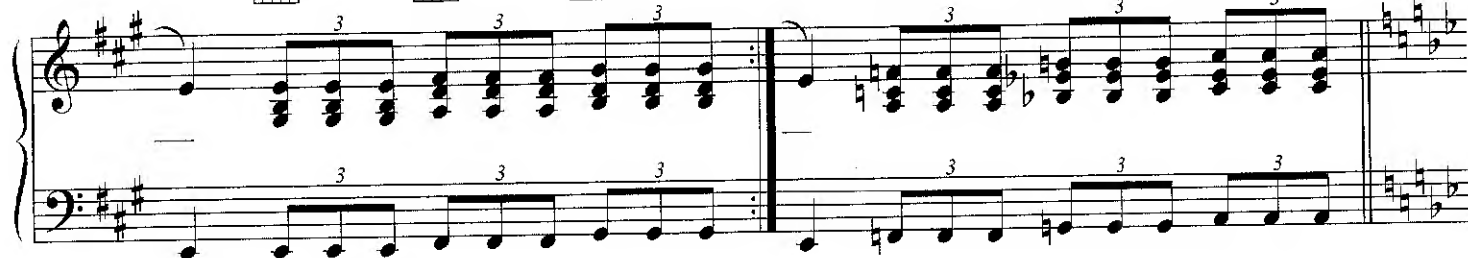
B7

E7



sit - tin' here so lone - ly, so lone-some I could cry.

1.    | 2.   



*Chorus:*   







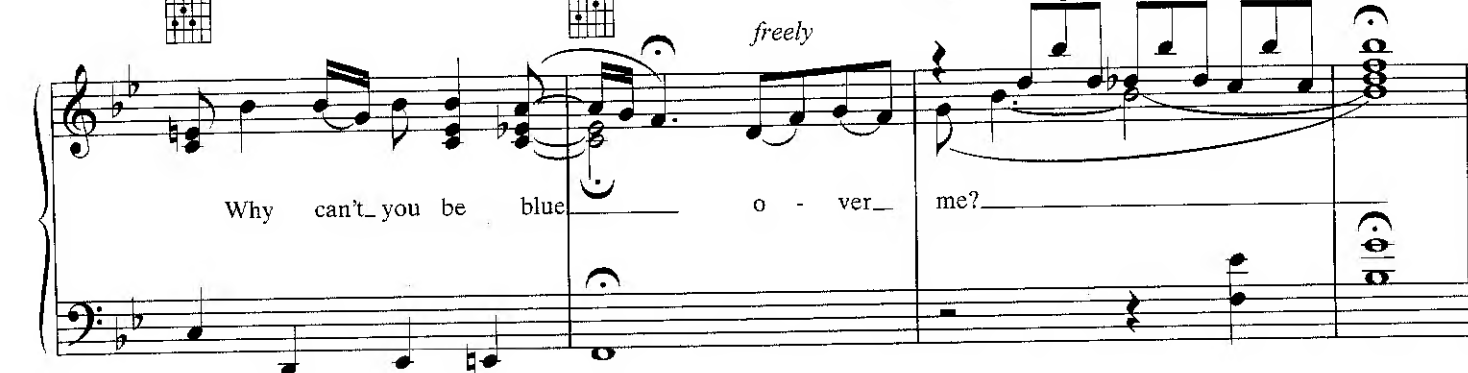
Blue, oh, so



lone-some for you. Why can't you be blue o - ver me?

  *freely* *N.C.*  



Why can't you be blue o - ver me?

*Verse 2:*  
 Now that it's over, I realize  
 Those sweet words you whispered  
 Were nothing but lies.  
 (To Chorus:)



# I SWEAR

Words and Music by  
GARY BAKER and FRANK MYERS

Moderately slow

*mf*

*Pedal throughout*





*E♭m7/A♭* *A♭* *D♭* *B♭m7* *Fm7*

*E♭m7/A♭* *A♭* *D♭* *G♭/B♭* *A♭/C*


*D♭* *G♭* *A♭* *B♭m*


I see the ques - tions in — your eyes,  
(See additional lyrics)

— I know what's weigh - ing on — your mind, — but you can be sure —

— I know my part. — I'll stand — be - side —








— you through — the years, — you'll on - ly cry — those hap - py tears. —





— And though I'll make — mis - takes, — I'll nev - er break — your heart. —

— I swear, — by the moon — and the stars — in the sky, —



Fm7 Gb Ab Db 4fr.

I'll be there. I swear, like a sha-

Bbm7 Fm7 Gb Ab 4fr.

dow that's by your side, I'll be there. For

Ebm7 6fr. Ebm7/Ab 4fr. Ab 4fr. Ebm7 6fr. To Coda

bet-ter or worse, - till death do us part, - I'll love you with ev - er - y beat.

1. Ebm7/Ab 4fr. Ab 4fr. Db 4fr. Bbm7

of my heart, I swear.

2. *D.S. al Coda*

*Fm7* *Ebm7/Ab* 4fr. *Ab* 4fr. *Ebm7/Ab* 11fr. *Ab* 4fr.

— of my heart. — I swear, —

*Coda* *Ebm7/Ab* 4fr. *Db* 4fr.

— of my heart, — I swear.

*Bbm7* *Gb* *Ebm7/Ab* 4fr. *Db* 4fr.

*rit.* I — swear.

*Additional lyrics*

2. I'll give you everything I can,  
 I'll build your dreams with these two hands,  
 And we'll hang some memories on the wall.  
 And when there's silver in your hair,  
 You won't have to ask if I still care,  
 'Cause as time turns the page my love won't age at all.  
 (To Chorus)

# ANY MAN OF MINE

Words and Music by  
SHANIA TWAIN and  
ROBERT JOHN "MUTT" LANGE

Rock  $\text{♩} = 88$

**Ab5**  
xxx 4

**E♭5**  
xxx 6

*mp*

**Ab5**  
xxx 4

**E♭5**  
xxx 6

**A♭5**  
xxx 4

*mf*

(Drums & handclaps)

**E♭5**  
xxx 6

**A♭5**  
xxx 4

"This is what a woman wants..."

Verse:

N.C.

1. An - y man of mine bet - ter be proud of \_\_\_\_ me. E - ven when I'm ug - ly, he

still bet-ter love me. And I can be—late for a date, that's fine,—but he

## Verse:

Ab5



N.C.

bet-ter be—on time. 2. And an-y man of mine-'ll say it  
an-y man of mine bet-ter



N.C.



N.C.



N.C.

fits just right when—last year's dress is just a lit-tle too—tight. And an-y-  
dis-a-gree when I say an-oth-er wom-an's look-in' bet-ter than—me. And



N.C.



N.C.



N.C.

thing I do or say bet-ter be—o-kay—when I have a bad—hair day.  
when I cook him din-ner and I burn—it black,—he bet-ter say,—"Mmmm, I

## Bridge:



N.C.



N.C.

like it like— that." Yeah! } And if I change my mind—

G5 A♭5 N.C. C5 D♭5 N.C.

a mil - lion - times, - I wan - na

E♭5 N.C. E♭5 N.C.

hear him say, - "Yeah, - yeah, yeah, - yeah, - yeah, - yeah, -

E♭5 N.C. E♭5 N.C.

yeah, I like it that - way!' - An - y man - of

### Country two-beat

#### Chorus:

D♭ A♭

mine bet - ter walk the line. - Bet - ter show me a

E♭ A♭

teas - in', squeez - in', pleas - in' kind of time. - I need a man who

Db 4

Ab 4

knows how the sto - ry goes. \_\_\_\_\_ He's got - ta be a

Gb

Db 4

Eb

heart - beat - in', fine — treat - in', breath - tak - in', earth - quak - in' kind, \_\_\_\_\_

1.

N.C.

Ab5 4

N.C.

Ab5 4

N.C.

an - y man — of mine.

Eb5 6

N.C.

Ab5 4

N.C.

2.

N.C.

an - y man — of



mine. ———  
(Instrumental solo...)

D $\flat$  A $\flat$

Let me hear you say, "Yeah, ——— yeah, yeah, ——— yeah, ——— yeah,

... end solo)

D $\flat$  E $\flat$

yeah, I like it that — way!" An - y man, an - y man, an - y man...

E $\flat$ 7 N.C.

Chorus:

An - y man of mine bet - ter walk the line. ———

B $\flat$  N.C. E $\flat$  B $\flat$

Bet - ter show me a teas - in', squeez - in', pleas - in' kind of time. ———

F B $\flat$

E $\flat$  B $\flat$

I need a man who knows how the sto - ry goes.

A $\flat$  E $\flat$

He's got - ta be a heart - beat - in, fine - treat - in', breath - tak - in', earth - quak - in'

F N.C.

kind, an - y man - of

Tag: B $\flat$ 5 N.C. B $\flat$ 5 N.C. F5 N.C. B $\flat$ 5 N.C. Repeat ad lib. and fade

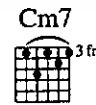
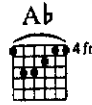
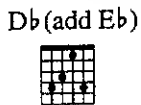
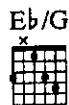
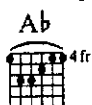
mine. (1st time only)  
See additional lyrics

Tag:  
You gotta shimmy shake, make the earth quake.  
Kick, turn, stomp, then you jump heel to toe, Do Si Do  
'Til your boots wanna break, 'til your feet and your back ache  
Keep it movin' 'til you just can't take anymore.  
Come on, everybody on the floor, a-one two, a-three four.  
Hup two, hup if you wanna be a man of mine, that's right.  
This is what a woman wants...

# ANGELS AMONG US

Words and Music by  
BECKY HOBBS and DON GOODMAN

Moderately

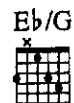
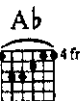


*mf*

Db(add Eb)

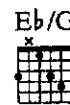
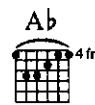
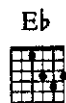
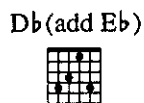
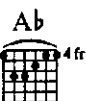


Eb7



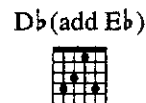
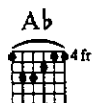
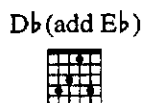
*Spoken: I was walking home from school  
(See additional lyrics)*

*on a cold winter day,*




*took a short cut through the woods and I lost my way.*


*It was getting late*



*and I was scared and alone, then a kind old man took my hand and led me home.*


Db(add Eb) Cm7 Db(add Eb) Eb7  


Sung: Ma-ma could - n't see — him, but he was stand - ing there. — But


Db(add Eb) Ab/C Db(add Eb) Eb7  


I knew in — my heart he was the an - swer to my prayer. — Oh, —

Play first time only

Ab(add Bb) Fm7 Bbm7 Eb7 Ab(add Bb) Fm7  


I be - lieve there are an - gels a - mong — us, sent down to us from





Db(add Eb) Eb7 Ab(add Bb) Fm7 Db Eb7  


some - where up a - bove. They come to you and me — in our dark - est hours — to




Db(add Eb) Cm7 Db(add Eb) Eb7 Db(add Eb) Eb7  


show us how to live, — to teach us how to give — to guide us with a light of —





To Coda ⊕

1.    



love. \_\_\_\_ When

2.   


love. \_\_\_\_ They wear so man - y fa - ces,




   

show up in the strang - est plac - es. They grace us with their mer - cies

in our time of need. \_\_\_\_ Oh, \_\_\_\_

*D.S. al Coda* 

*Coda*   

love. \_\_\_\_ To guide us with a light \_\_\_\_ of \_\_\_\_ love. \_\_\_\_

Ab(add Bb) Fm7 Bbm7 Eb7

*a tempo*

I be - lieve there are an - gels a - mong - us

Ab(add Bb) Fm7 Db(add Eb) Eb7 Ab(add Bb) Fm7

sent down to us from some - where up a - bove. They come to you and me - in

Db Eb7 Db(add Eb) Cm7

our dark - est hours - to show us how to live, - to

Db(add Eb) Eb7 Db(add Eb) Eb7 Ab Db Eb7

teach us how to give - to guide us with a light of - love. -

## Additional lyrics

When life held troubled times and had me down on my knees,  
 There's always been someone to come along and comfort me.  
 A kind word from a stranger, to lend a helping hand,  
 A phone call from a friend just to say I understand.  
 Now, ain't it kind of funny, at the dark end of the road,  
 Someone lights the way with just a single ray of hope.



# CARRIED AWAY

Words and Music by  
STEVE BOGARD and JEFF STEVENS

Slowly ♩ = 72

Chord diagrams: A $\flat$ , E $\flat$ /G, Fm7, D $\flat$ (9)

*mp*

(with pedal)

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Slowly' with a quarter note equal to 72 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The introduction ends with a pedal point in the left hand.

Verse:

Chord diagrams: A $\flat$ , E $\flat$ , D $\flat$ (9)

1. I don't take my whis - key to ex - tremes, I  
might seem like an or - di - nar - y night.

The first system of the verse features a vocal melody line with lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

Chord diagrams: A $\flat$ , E $\flat$ , D $\flat$ (9)

don't be - lieve in chas - in' cra - zy dreams. My  
same ol' stars, the same ol' moon up high. But

The second system of the verse continues the vocal melody and piano accompaniment. The lyrics describe a state of disbelief and obsession.

Chord diagrams: A $\flat$ , E $\flat$ , D $\flat$ (9), A $\flat$ /C, D $\flat$ (9)

feet are plant - ed firm - ly on the ground, but dar - lin',  
when I see you stand - in' at your door, noth - in's

The third system of the verse concludes the vocal melody and piano accompaniment. The lyrics describe the physical and emotional state of the characters.

when you come a round, } *cresc.* I get car-ried a-way  
 or-di-nar-y an-y-more.

**E<sub>b</sub>**

**Chorus:**

*mf* by the look, by the light of your eyes— be-fore I e-ven re-al-ize—

**A<sub>b</sub>** **E<sub>b</sub>/G** **Fm7** **A<sub>b</sub>, E<sub>b</sub>** **A<sub>b</sub>7/C**

the ride— I'm on. Ba-by, I'm long






**D<sub>b</sub>(9)** **A<sub>b</sub> C** **B<sub>b</sub>m7**

gone. I get car-ried a-way, noth-in' mat-ters but be-in' with you.






**E<sub>b</sub>** **E<sub>b</sub>7** **A<sub>b</sub>** **E<sub>b</sub>/G**

Like a feath-er fly-in' high up in the sky on a wind-y day.







**Fm7** **A<sub>b</sub>, E<sub>b</sub>** **A<sub>b</sub>7/C** **D<sub>b</sub>(9)** **A<sub>b</sub>/C** **To Coda**

1.     







I get car-ried a - way.

2.     









2. It I get car-ried a - way.

      D.S. *al Coda*

I get car-ried a - way.

*Coda*      

I get car-ried a - way. Car-ried a - way.

*rit. e dim.* *mp*

# THE DANCE

Words and Music by  
TONY ARATA

Slowly ♩ = 68

N.C.

The piano introduction is in G major, 4/4 time, marked 'Slowly' with a tempo of 68 beats per minute. It consists of three measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple bass line. The first measure starts with a piano (*p*) dynamic. The key signature has one sharp (F#).

with Pedal

Verse:

*mp*

G C/G G C/G G D/G C/G G

1. Look-in' — back — on the mem-  
I held ev -

The first system of the verse contains three measures of music. The right hand has a melody with lyrics, and the left hand has a bass line. Chords G, C/G, G, C/G, G, D/G, and C/G are indicated above the staff. The dynamic is mezzo-piano (*mp*). The key signature has one sharp.

C D

- 'ry of — the dance — we shared — with all the stars —  
- 'ry - thing. — For a mo - ment, — was - n't I —

The second system of the verse contains two measures of music. The right hand has a melody with lyrics, and the left hand has a bass line. Chords C and D are indicated above the staff. The key signature has one sharp.

G D G

— a - bove. — For a mo - - ly known. — all the world —  
— the king? — If I'd on - - ly known. — how the king —

The third system of the verse contains two measures of music. The right hand has a melody with lyrics, and the left hand has a bass line. Chords G, D, and G are indicated above the staff. The key signature has one sharp.

C D

— was — right. —      How could I — have — known —      that you'd ev - er —  
 — would — fall. —      Hey, who's — to — say? —      You know I might —  
*cresc.*

Em D/F# Chorus: C

— say good - bye? — } And now, — I'm glad I did - n't know —  
 — have changed it all. — } *mf*

D Bm7 C D

— the way it all — would end, — the way it all — would go. — Our — lives —

C D Bm7

— are bet-ter left — to — chance. — I could have missed — the pain, — but I'd have had — to — miss —

1. C D G C/G G C/G G D/G C/G G D.S.  $\text{S}$

— the — dance. — 2. Hold-ing — you, —  
*dim.* *mp*

2.  
G C D

dance. Yes, my life, it's bet-ter left to chance. I could have missed the pain,

Bm7 C D N.C.

but I'd have had to miss the dance.  
*rit.* *a tempo*

*mp*

Em C

Dsus D 8va. Em7(4) Repeat ad lib. and fade



# DON'T TAKE THE GIRL

Words and Music by  
CRAIG MARTIN and LARRY W. JOHNSON

Slowly  $\text{♩} = 52$



*mp*

(with pedal)

Verse:

1. John-ny's dad - dy was tak - in' him fish - in'

when he was eight years old. A lit - tle girl came through.

— the front gate, — hold - in' a fish - in' pole. —

His dad — looked down — and smiled, — said, "We can't leave her be - hind. —

Son, I know — you don't want — her to go, — but

some-day you'll change — your mind." — And John - ny said, "Take Jim - my John - son, —



take Tom-my Tomp - son, take my best friend, Bo.



Take an - y - bod - y that you want as long as she don't go.



Take an - y boy in the world, Dad - dy, please,



don't take the girl."

1.2.

3.

John-ny's dad-dy was tak-in' him fish-in' when he was eight years— old.

*rit.*

*Verse 2:*

Same ol' boy, same sweet girl, ten years down the road.  
 He held her tight and kissed her lips in front of the picture show.  
 A stranger came and pulled a gun and grabbed her by the arm.  
 Said, "If you do what I tell you to, there won't be any harm."  
 And Johnny said,  
 "Take my money, take my wallet, take my credit cards.  
 Here's the watch that my grandpa gave me, here's the keys to my car.  
 Mr., give it a whirl, but please, don't take the girl."

*Verse 3:*

Same ol' boy, same sweet girl, five years down the road.  
 There's gonna be a little one and she says, "It's time to go."  
 Doctor said, "The baby's fine but, you'll have to leave  
 'Cause his mama's fadin' fast," and Johnny hit his knees.  
 And then he prayed,  
 "Take the very breath you gave me, take the heart from my chest.  
 I'll gladly take her place if you'll have me.  
 Make this my last request.  
 Take me out of this world, God, please, don't take the girl."

# FOREVER'S AS FAR AS I'LL GO

Words and Music by  
MIKE REID

Slowly ♩ = 69

N.C. A♭(2)

Gm

Cm

A♭(2)

*mp*

*with pedal*

Gm

Cm

A♭(2)

1. I'll ad -

Verse:

E♭

B♭/E♭

E♭

A♭maj7

A♭6

mit I could feel it the first time that we touched. The look in your eyes.

A♭/B♭

B♭

E♭(2)

E♭

Cm7

said you felt as much. But I'm not a man who falls too eas - i - ly.

A $\flat$ 6      A $\flat$       A $\flat$ maj7/B $\flat$       B $\flat$       A $\flat$ /B $\flat$       B $\flat$       E $\flat$ /G

It's best that you know... where you stand... with me... I will

*cresc.*      *mf*

Chorus: A $\flat$       E $\flat$       E $\flat$ (2)/G      A $\flat$

give you... my heart... faith - ful... and true... and all the love it can hold...

*cresc.*      *mf*

Gm      Gm7      Cm7      Gm7      A $\flat$ (2) A $\flat$

that's all I can do... But I've thought a - bout... how long I'll... love you,

*cresc.*      *mf*

E $\flat$ /B $\flat$       Fm(11)      E $\flat$ /G      A $\flat$ (2)      A $\flat$ /B $\flat$

and it's on - ly fair that you know, for - ev - er's... as far... as... I'll...

*cresc.*      *mf*



1. *E♭* *A♭/E♭* *E♭* *A♭/E♭* *E♭* *E♭/G* *D.S. al Fine* 2. *E♭* *E♭/G*

go. *dim.* 2. When there's *mp* go. *dim.* For- *mp*

*A♭(2)* *A♭/B♭* *B♭* *A♭/B♭* *B♭* *A♭(2)*

ev - er's... as far *dim.* as I'll go. *p*

*Gm* *Cm* *A♭(2)*

*Gm* *Cm* *A♭(2)* *Repeat ad lib. and fade*

*Verse 2:*

When there's age around my eyes and gray in your hair,  
 And it only takes a touch to recall the love we've shared.  
 I won't take for granted that you know my love is true.  
 Each night in your arms, I will whisper to you...  
 (To Chorus:)

# GO REST HIGH ON THAT MOUNTAIN

Words and Music by  
VINCE GILL

Slowly, in Gospel style

*mp legato*

D G D D/F# G

D D/F# G D G

D A D D G

I know your life on — earth was  
(See additional lyrics)

D D/F# G D D/F#

trou - bled — and on - ly you — could know — the pain. — You weren't a - fraid —

G D A7sus4 A7

to face the dev - il. You're no stran - ger to the

D D G D D/F#

rain. Go rest high on that moun - tain. Son, your

G D G

work on earth is done. Go to heav - en a - shout -

D G D A 1. D

in', love for the Fa - ther and the Son. Oh, how we

2. D D A G D G

Son. Go to — heav — en a - shout — in' — love for the Fa -

D A D

ther — and the Son.

### *Additional lyrics*

2. Oh, how we cried the day you left us,  
 We gathered 'round your grave to grieve.  
 I wish I could see the angels' faces  
 When they hear your sweet voice sing.  
 (To Chorus)

# I CAN LOVE YOU LIKE THAT

Words and Music by  
STEVE DIAMOND, MARIBETH DERRY  
and JENNIFER KIMBALL

Moderately slow ♩ = 84

N.C.



*mp*

(with pedal)

Verse:



1. They read you Cin - der - el - la, you  
nev - er make a prom - ise I



hoped it would come true, that one day your Prince Charm - ing would come res - cue you. You  
don't in - tend to keep, so when I say for - ev - er, for - ev - er's what I mean.



like ro - man - tic mov - ies, you nev - er will for - get the way you felt when Ro - me - o kissed  
I'm no Ca - sa - no - va, but I swear this much is true: I'll be hold - ing noth - ing back when

G7sus Em7 F

— Ju - li - et. —  
— it comes to — you. You All this time that you've been wait - ing, —  
— dream of love that's ev - er - last — ing, — well

Em7 F G7sus



you don't have to wait no — more. — } *mf* I can love you like that. —  
ba - by, o - pen up your — eyes. — }  
*cresc.*

Chorus: C Em F

— I would make you my world, — move heav - en and earth — if you were my girl. —

G7sus C Em7

— I will give you my heart, — be all that you need, — show you you're ev -

- 'ry - thing that's pre-cious to me. If you give me a chance,






1. I can love you like that. 2. I




2. You want ten-der - ness, I've got ten -




- der - ness and I see through to the heart of you. If you

Gm7 Dm7 F

want a man who un - der - stands, you don't have to look ver - y far...

Gsus G

I can love you. I, I can love you like that...

Chorus: C Em F

I would make you my world, move heav - en and earth if you were my girl...

G7sus C Em7

I will give you my heart, be all that you need, show you you're ev -

F G7sus

- ry - thing that's pre - cious to me. I can love you like that...

*Repeat ad lib. and fade*



From the Warner Bros. Film "PURE COUNTRY"

# I CROSS MY HEART

Words and Music by  
STEVE DORFF and ERIC KAZSlowly ♩ = 66  
Guitar (capo 1st fret):

Keyboard: E♭

E♭/G

A♭

E♭/G

Fm9

B♭

E♭

(with pedal)

Verse:

Bm

D/A

G

A

D

Cm

E♭/B♭

A♭

B♭

E♭

1. Our love is un - con - di - tion - al; we knew it from the start...

Bm

F#m7

G

A

Cm

Gm7

A♭

B♭

I see it in your eyes; \_\_\_\_\_ you can feel it from \_\_\_\_\_ my heart...

Em7 D/F# G Asus A  
Fm7 Eb/G Ab Bbsus Bb

From here\_ on af - ter, let's stay the way we are\_ right now, and share

Em7 D/F# C Em7/A A  
Fm7 Eb/G Db Fm7/Bb Bb


all the love\_ and laugh - ter\_ that a life-time will al low. *cresc.*




*Chorus:*  
D D/F# G A D D/F# G  
Eb Eb/G Ab Bb Eb Eb/G Ab






1.2. I cross my heart and prom-ise to\_ give all I've got to give\_ to make all\_  
3. (Instrumental solo ad lib. . .  
*mf*

G/A A D D/F# G  
Ab/Bb Bb Eb Eb/G Ab






\_ your dreams\_ come true.\_ In all\_ the world,\_  
... end solo)

To Coda  1.

A  A/G  D/F#   
 Bb Bb/Ab Eb/G






G  D/F#  Em9  A  D   
 Ab Eb/G Fm9 Bb Eb

you'll nev-er find a love\_ as true\_ as mine\_

G  D/F#  Em7  A  D   
 Ab Eb/G Fm7 Bb Eb






2. You will mine\_ And if a -

cresc. 3


Bridge: G  D/F#  Em7  A  D   
 Ab Eb/G Fm7 Bb Eb

long the way\_ we find a day\_ it starts\_ to storm, you've got the

*f*

F  C/E  Dm7  F/G  G/A   
 Gb Db/F Ebm7 Gb/Ab Ab/Bb

prom-ise of\_ my love\_ to keep\_ you warm.

D.S.  al Coda

♣ Coda

Musical score for the Coda section. The key signature has two flats (Bb and Eb). The score is written for piano and voice. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part has lyrics: "mine, a love as true as". Above the staff, guitar chord diagrams are provided for the following chords: D (E♭), G (A♭), D/F# (E♭/G), Em9 (Fm9), and A7 (B♭7). The piano part includes a *dim.* (diminuendo) marking.

Musical score for the end of the Coda section. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The voice part has lyrics: "mine." followed by a rest. Above the staff, guitar chord diagrams are provided for the following chords: D (E♭), D/F# (E♭/G), G (A♭), D/F# (E♭/G), Em9 (Fm9), A7 (B♭7), and D (E♭). The piano part includes a *p* (piano) marking and a *rit.* (ritardando) marking.

*Verse 2:*

You will always be the miracle  
 That makes my life complete;  
 And as long as there's a breath in me,  
 I'll make yours just as sweet.  
 As we look into the future,  
 It's as far as we can see,  
 So let's make each tomorrow  
 Be the best that it can be.  
 (To Chorus:)



# I DO

Words and Music by  
PAUL BRANDT

Moderate country ♩ = 80

Capo 3rd fret: C G7/B Am G F(9) Gsus C G7/B Am G

Piano: E♭ B♭7/D Cm B♭ A♭(9) B♭sus E♭ B♭7/D Cm B♭

*mp*

Verse 1:

F(9) C F G Gsus G

A♭(9) E♭ A♭ B♭ B♭sus B♭

*dim.* 1. I've seen the storm clouds in your past,

*p*

C F G C F

E♭ A♭ B♭ E♭ A♭

but rest as-sured 'cause you are safe at home at last. I res-cued you, you res-cued

G Em F(9) G(9)

B♭ Gm A♭(9) B♭(9)

me and we're right where we should be when we're to - geth - er.

## Verses 2 &amp; 3:

Chord diagrams: C (Eb), F (Ab), G (Bb), Gsus (Bbsus), G (Bb), C (Eb), F (Ab).

*mp* 2. I know the ques-tions in your mind, but go a-head and ask me one more

3. See additional lyrics

Chord diagrams: G (Bb), Am (Cm), G/B (Bb/D), C (Eb), Fmaj7 (Abmaj7).

time. You'll find the an - swer's still the

Chord diagrams: G (Bb), Em (Gm), F(9) (Ab(9)), G (Bb).

same, it won't change from day to day for worse or bet - ter. Will I

Chorus: Chord diagrams: C (Eb), G7/B (Bb7/D), Am (Cm), G (Bb), F (Ab), G (Bb), C (Eb), G7/B (Bb7/D), Am (Cm), G (Bb).

*mf* prom-ise to be your best friend? And am I here un - til

Chord diagrams: F (Ab), G (Bb), Em (Gm), F (Ab), C (Eb), G (Bb).

the end? Can I be sure I have been wait - in' for you?

Em Gm F Gm F

And did I say my love is true? Ba-by, I

*dim.*

1. C G7/B Am G F G C G/B Am G

E $\flat$  B $\flat$ 7/D C $\flat$  B $\flat$  A $\flat$  B $\flat$  E $\flat$  B $\flat$ 7/D C $\flat$  B $\flat$

will, I am, I can, I have, I do.

2. F(9) C G7/B Am G F(9) G

A $\flat$ (9) E $\flat$  B $\flat$ 7/D C $\flat$  B $\flat$  A $\flat$ (9) B $\flat$

will, I am, I can, I have, I do.

*mp*

Fmaj7 C G

A $\flat$ maj7 E $\flat$  B $\flat$

*mf* (Instrumental solo...)

Chord diagrams: C (Eb), G7/B (Bb7/D), Am (Cm), G (Bb), F(9) (Ab(9)), G (Bb).

...end solo) Ba-by, I will, I am, I can, I have. Oh, I

*dim.* *p*

Chord diagrams: C (Eb), G7/B (Bb7/D), Am (Cm), G (Bb), F(9) (Ab(9)), G (Bb), C (Eb), G7/B (Bb7/D), Am (Cm), G (Bb).

will, I am, I can, I have. Ba-by, I will, I am, I can,

*mp*

Chord diagrams: F(9) (Ab(9)), G (Bb), C (Eb), G7/B (Bb7/D), Am (Cm), G (Bb), F(9) (Ab(9)), G (Bb), C (Eb).

I have, I do. *rit.*

*Verse 3:*

I know the time will disappear,  
 But this love we're building on will always be here.  
 No way that this is sinking sand,  
 On this solid rock we'll stand forever...  
 (To Chorus:)



# I WILL ALWAYS LOVE YOU

Words and Music by  
DOLLY PARTON

Moderately slow, with feeling ♩ = 69

Verse 1:





Vince:  
If I \_\_\_\_\_ should \_\_\_\_\_ stay, \_\_\_\_\_ I would

*mp*







on - ly \_\_\_\_\_ be in \_\_\_\_\_ your way. \_\_\_\_\_ So I'll \_\_\_\_\_ go, \_\_\_\_\_ but I'll \_\_\_\_\_











\_\_\_\_\_ know \_\_\_\_\_ I'll think of you each step of \_\_\_\_\_ the way. \_\_\_\_\_ And

*mf*



## Chorus:

I \_\_\_\_\_ will al - ways\_ love\_ you. I \_\_\_\_\_ will\_















\_\_\_\_\_ al - ways love\_ you.

*Dolly:*  
Bit - ter -





## Verse 2:


sweet\_ mem-o - ries, that is all\_ I am tak - ing with

me. Good-bye, please\_ don't you cry, 'cause we both

know \_\_\_\_\_ I'm not what \_\_\_\_\_ you need. \_\_\_\_\_ But



*Chorus:*












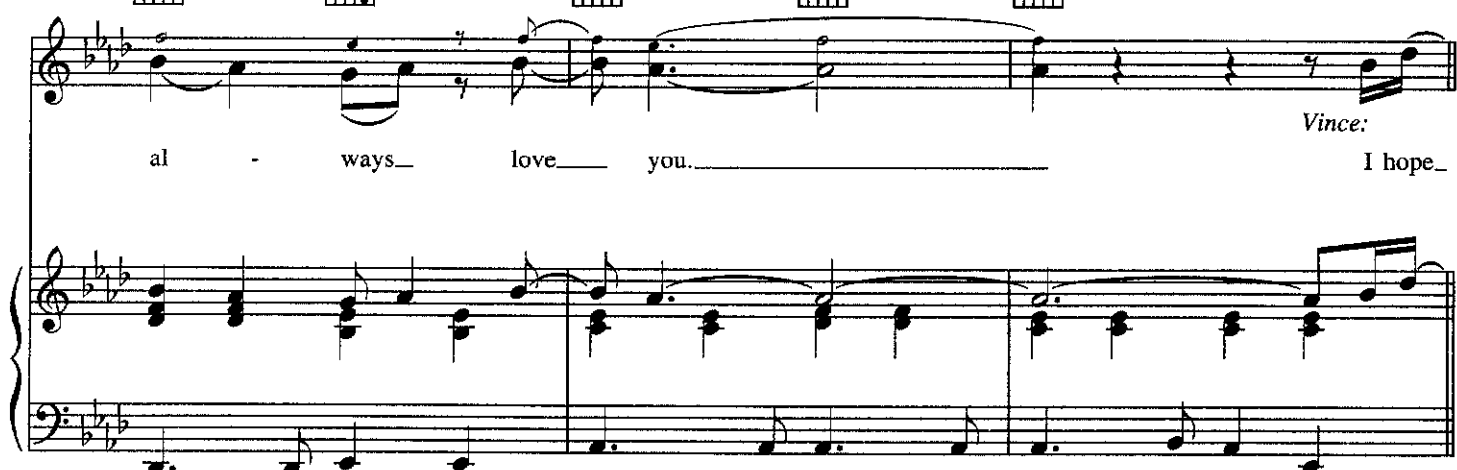

I \_\_\_\_\_ will al - ways\_ love\_ you. \_\_\_\_\_ I \_\_\_\_\_ will\_



al - ways\_ love\_ you. \_\_\_\_\_

*Vince:* I hope\_



## Verse 3:



*Dolly:*      *V.:*      *D.:*      *Both:*

— life — I hope life treats you kind, treats you kind. and I hope you have all you dream



*Dolly:*      *Vince:*      *D.:*      *V.:*      *Both:*

of. — I wish you joy. Wish you joy and hap - pi - ness. and hap - pi - ness. — But a -



bove — all this I wish you — love. — Oh, — and

## Chorus:








I \_\_\_\_\_ will al - ways\_ love\_ you\_ I \_\_\_\_\_ will\_








al - ways\_ love\_ { you\_ Yes. } I \_\_\_\_\_ will\_ al - ways\_ love\_






\_\_\_\_\_ you\_ I \_\_\_\_\_ will\_ al - ways\_ love\_

*rit. e dim.*




N.C.

you\_

*mp* *a tempo* *rit.*

# IF TOMORROW NEVER COMES

Words and Music by  
KENT BLAZY and GARTH BROOKS

Slowly ♩ = 80

Verse

*mp* *with Pedal*

G D, G C/G G

1. Some-times late at night, —

Am7

D C/G G Am/G G

I lie a - wake and watch her sleep - ing. — She's

D Am7 D C

lost in peace - ful dreams, — so I turn off the lights — and lay there in the dark. —

G C/G G Am7

And the thought cross-es my mind,

D C/G G Am/G G

if I nev er wake up in the morn - ing. —

If Tomorrow Never Comes - 3 - 1

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D Am7 D C

would she ev - er doubt \_\_\_\_ the way \_\_\_\_ I feel \_\_\_\_ a - bout \_\_\_\_ her in \_\_\_\_ my

G 3 C/G G Chorus: C

heart. \_\_\_\_ If to - mor - row nev - er comes, will she know how much I

G D Am7

loved her? \_\_\_\_ Did I try in ev - ery way \_\_\_\_ to show her ev - ery - day .

D C G Am7 G/B

\_\_\_\_ that she's my on - ly one? \_\_\_\_ And if my time on \_\_\_\_ earth \_\_\_\_ were

C D Em7 Bm7

through, \_\_\_\_ and she must face \_\_\_\_ this world with - out me, \_\_\_\_

Em Am7

is the love I gave her in the past gon-na be e-nough to last

D G 3 D/G C/G G 1. D.S. 8

if to-mor-row nev-er comes? 2. 'Cause I've lost loved ones in my

2. G Am7

So, tell that some-one that you love just what you're think-ing

D C 3 G/B Am7 G

of if to-mor-row nev-er comes.

*Verse 2:*

'Cause I've lost loved ones in my life.  
 Who never knew how much I loved them.  
 Now I live with the regret  
 That my true feelings for them never were revealed.  
 So I made a promise to myself  
 To say each day how much she means to me  
 And avoid that circumstance  
 Where there's no second chance to tell her how I feel. ('Cause)  
*(To Chorus:)*



# THE KEEPER OF THE STARS

Words and Music by  
KAREN STALEY, DANNY MAYO and DICKEY LEE

Slowly ♩ = 76

**D**



**A7sus**




*mp*

(with pedal)




Verse:


**D**



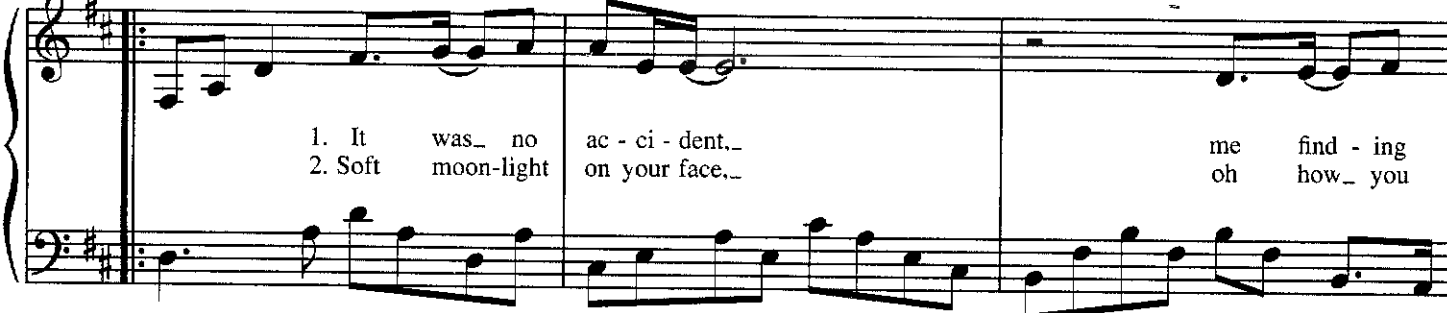
**A/C#**



**Bm**



1. It was\_ no ac - ci - dent\_ me find - ing  
2. Soft moon-light on your face\_ oh how\_ you



**G**



**D**



you, shine!

Some-one had a hand\_ in it\_  
It takes my\_ breath\_ a - way\_



**Em**



**A7sus**



**A**



long be - fore\_ we\_ ev - er\_ knew.  
just to look\_ in - to your\_ eyes.



The Keeper of the Stars - 4 - 1

D A/C# Bm

Now, I just can't be - lieve you're in my  
I know I don't de - serve a trea - sure like

G D/F#

life. Heav-en's smil-in' down on me  
you. There real - ly are no words

Em A7sus A N.C. D/F#

as I look at you to - night.  
to show my grat - i - tude. } I tip my  
*mf*

Chorus: G A F#m

hat to the keep - er of the stars.



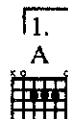
He sure knew what he\_\_\_ was do - in'\_\_\_ when he joined these two\_\_\_



hearts. I hold ev - 'ry - thing



when I hold you in my\_ arms. I've got all I'll ev-er need



1. thanks to the keep-er of\_\_\_ the stars. *dim.* *mp*

2.  
A D

thanks to the keep - er of the stars. *dim.*

A/C# Bm

*mp* It was no ac - ci - dent, me find - ing

G D/F#

you. Some-one had a hand in it

Em A7sus D A7sus D

long be - fore we ev - er knew. *a tempo* *dim. e rit.* *p*

# IN THIS LIFE

Words and Music by  
MIKE REID and  
ALLEN SHAMBLIN

Slowly  $\text{♩} = 60$

Chord diagrams: C, F/A, G/B

*mp*

(with pedal)

Verse:

Chord diagrams: Csus, C, C, F

1. For all I'd been blessed with in my life,

Chord diagrams: G7sus, G, C, G/B

there was an emptiness in me.

Chord diagrams: Am, Dm

I was imprisoned by the power of gold.

In This Life - 3 - 1

G7sus C

With one hon - est touch you set me free. Let the *cresc.*

Chorus:

Dm G/B C F

world stop turn - ing, let the sun stop burn - ing. Let them *mf*

Dm G7sus G C/E

tell me love's not worth go - ing through. If it

F G/B C C/E F

all falls a - part, I will know deep in my heart the






on - ly dream\_ that mat - tered had come true; in this








life I was loved\_ by you. *dim.* *mp*

1.










you. In this life I was loved\_ *dim.* by

2.







you. *mp* *poco rit. e dim.* *p*

## Verse 2:

For every mountain I have climbed.  
 Every raging river crossed,  
 You were the treasure that I longed to find.  
 Without your love I would be lost.  
 (To Chorus:)

# I'M NOT SUPPOSED TO LOVE YOU ANYMORE

Words and Music by  
SKIP EWING and DONNY KEES

Slowly ♩ 63

Chord diagrams: C(9), G(9), Em, Bm/D, C(9), Am7, C(9), Dsus, D, C(9), G(9), Em, D, C(9), G, Em7, Am7, D7sus, D7, C(9), G(9), D/F#, Em, D, C(9), G/B.

*p* (with pedal) *mp* We a -

greed that it was o - ver, now the lines have all been drawn. The

vows we made be - gan to fade and now they're gone. Put

your pic - tures in a shoe - box and my gold ring in a drawer, I'm

I'm Not Supposed to Love You Anymore - 5 - 1



Am7 C(9) Dsus D G C/G Am7 D7sus D

not sup-posed to love you an-y-more. Now,

C(9) G Em D C(9)

Sher-ri says she's jeal-ous of this free-dom that I've found. If

G Em7 Am7 Dsus D

she were me, then she would be out on the town. And she

C(9) G Em D C G/B

says she can't i-mag-ine what on earth I'm wait-ing for. I'm

Am7 C(9) Dsus D G(9) D/F#

not sup-posed to love you an-y-more. Oh, I

*cresc.*

The musical score is written for guitar and piano. It consists of five systems of music. Each system includes a guitar part with chords and a piano part with a melody and accompaniment. The chords are: Am7, C(9), Dsus, D, G, C/G, Am7, D7sus, D, C(9), G, Em, D, C(9), G, Em7, Am7, Dsus, D, C(9), G, Em, D, C, G/B, Am7, C(9), Dsus, D, G(9), D/F#.

Em D G/B C G/B

should - n't care\_\_ or won - der where\_\_ and how\_\_ you are,\_\_ but I\_\_

*mf*

Am F Dsus D

\_\_ can't hide \_\_ the heart in - side\_\_ my bro - ken heart.\_\_ I'm

Em D G/B C G/B

fight - ing back\_\_ e - mo - tions that\_\_ I've nev - er fought\_\_ be - fore,\_\_ 'cause I'm

Am7 C(9) Dsus D To Coda G Em7

not sup - posed \_\_ to love\_\_ you an - y - more.

D G/B C(9) G/B Am7 C(9) Dsus D

Now, I'm

C(9) G(9) Em D C(9)

writ - ing you this let - ter 'cause it's kill - ing me to - night that

G Em7 Am7 D7sus D7

I a - greed when you be - lieved it was - n't right And I

C(9) G(9) Em D C(9) G/B

could - n't sleep up on the bed, so I'm down here on the floor where I'm

D.S.  $\frac{8}{8}$  al Coda

Am7 C(9) Dsus D G(9) D/F#

not sup - posed to love you an - y - more. Oh, I

⌘ Coda G(9) D/F# Em D G/B

I'm fight - ing back e - mo - tions that I've

C Am7 C(9) D7sus

nev - er fought be - fore, 'cause I'm not sup - posed to love you an - y - more.

G C/G Am7 C(9) D7sus G(9)

dim. e rit. mp

From the Original Motion Picture Soundtrack "8 SECONDS"

# LANE'S THEME

Composed by  
BILL CONTI

Slowly, with expression ♩ = 60

The musical score for "Lane's Theme" is written for piano in G major, 4/4 time. It consists of three systems of music.

**System 1:** The tempo is marked "Slowly, with expression ♩ = 60". The key signature has one sharp (F#). The first measure has a G chord. The melody in the right hand is marked *espr.* (sforzando). The left hand has a piano (*p*) accompaniment with a pedal point on G. The second measure has an Am/G chord. The third measure has a G chord. The fourth measure has an Am/G chord.

**System 2:** The first measure has an Am/G chord. The second measure has a G chord. The third measure has an Am chord. The fourth measure has a G/B chord. The fifth measure has a C chord. The sixth measure has an Am/D chord. The left hand has a piano (*p*) accompaniment.

**System 3:** The first measure has an Em chord. The second measure has a C(9) chord. The third measure has a D(9) chord. The fourth measure has an Em chord. The left hand has a mezzo-piano (*mp*) accompaniment.

Em C(9) Am

B7 Em

C(9) D(9)

Em C(9)

Am D(9)

First system of the musical score. The key signature has one sharp (F#). The system consists of two staves. Above the staves are the chords: G, C, G/B, D, G, C, G/B. The first staff has a melody with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. Dynamics include *mf* and *l.h.* (left hand).

Second system of the musical score. The system consists of two staves. Above the staves are the chords: Am, G, D7, C, G/B, Am, D. The first staff has a melody with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. Dynamics include *mp* and *mf*.

Third system of the musical score. The system consists of two staves. Above the staves are the chords: C, G/B, Am, C/D, D7, G(9). The first staff has a melody with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. Dynamics include *molto rit. e dim.* and *a tempo mp*.

Fourth system of the musical score. The system consists of two staves. Above the staves are the chords: C(9), D(9), G(9). The first staff has a melody with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes.

C(9) Am D7sus

G Am/G G

*l.h.*

Am/G G Am G/B

C *gva* Dm/C C *rubato* G/D D7 C G/B Am7 G

*molto rit. e dim.* *p*



# LONG AS I LIVE

Words and Music by  
RICK BOWLES and  
WILL ROBINSON

Slowly ♩ = 56

G Em7 Bm7 C(9)

*p*  
(with pedal)

G Em7 Bm7 C9

1. The

Verse:

G C

world's been spin-ning 'round\_ since time be-gan, and  
2. See additional lyrics  
*mp*

D G

when it stops\_ is out of\_ my\_ hands. So



I could swear\_ for - ev - er for all it's\_ worth, or



give you ev - ery day\_ I\_ have\_ on earth.

Chorus:



Long as\_ I live,\_ long as\_ I breathe,\_ with



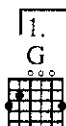
ev - ery\_ heart - beat,\_ I'll need you\_ near me.\_ I won't



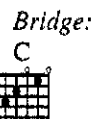
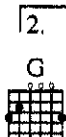
leave you\_ be - hind\_ till the Lord says\_ it's time\_ to go with Him.\_



I'm yours, long as I \_\_\_\_\_  
dim.



live, *p* 2. No



live, \_\_\_\_\_ The moon and stars\_ aren't mine\_\_\_\_\_ to give;\_  
*cresc.* *f*



nei-ther is e - ter - ni - ty,\_\_\_ But I'll give you\_ a prom - ise to - night\_ that

## Chorus:

Am7 Am7/D D7 G

I can keep. Long as I live,

*dim.* *p*

C(9) C Am11 Am7

long as I breathe, with ev - ery heart - beat I'll

D7sus D7 G

need you near me. I won't leave you be - hind till the

*cresc.* *mf*

Em7 Bm7 C(9)

Lord says it's time to go with Him.

Am7/D

G

I'm                      yours   long\_ as   I\_   live.\_\_\_\_\_                      I'm

Am7/D

D7

G

yours                      long   as\_ I\_   live.

*dim.*                      *p*

Em7

Bm7

C(9)

Am7/D

G(9)

*dim. e rit.*                      *pp*

*Verse 2:*

No matter if there are mountains you can't move,  
 Or harder times than you thought you'd go through,  
 When the weight of your world's too much to bear,  
 Just remember I'll always be there.

*(To Chorus:)*

# POCKET OF A CLOWN

Words and Music by  
DWIGHT YOAKAM

Moderately, with a beat (  $\text{♩} = \text{♩} \text{ } \overset{\text{r}}{\text{3}} \text{ } \text{7}$  )

*mf* In - side the pock-et of a clown (See additional lyrics)

A6

is a sad place to hang a - round.

E9



Just watch-ing smiles

turn in - to frowns,

A6



To Coda ⊕

in - side \_ the pock - et of \_ a clown. \_

1.

Tacet

In - side \_ the heart - ache of \_ a fool \_

D

A7/C#

D



A6



2.

Hol - low lies \_ make a thin \_ dis - guise \_

B9



as lit - tle drops \_ of truth \_ fall \_ from your eyes. \_

E9

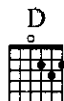


Tacet

D.S.  $\frac{S}{S}$  al Coda ⊕

In - side \_ a mem - 'ry from \_ the past \_

## Coda



It's a real sad place \_

to \_ hang a - round, \_

in - side \_ the pock - et of \_ a clown. \_

A6



## Additional lyrics

2. Inside the heartache of a fool  
 You'll learn things they don't teach in school  
 And lessons there can be real cruel  
 Inside the heartache of a fool

3. Inside a memory from the past  
 Lives every love that didn't last  
 And sweet dreams can start to fade real fast  
 Inside a memory from the past



# NO ONE NEEDS TO KNOW

Words and Music by SHANIA TWAIN  
and ROBERT JOHN "MUTT" LANGE

Lively shuffle ♩ = 132 (♩ =  $\frac{3}{4}$ )

Verse:

*mf*

1. Am I dream - in' or stu - pid? I think I've been hit by Cu -

2.3. See additional lyrics

- pid. But no one needs to know right now.

2. I met a  
3. I got my

Bridge 1:

I'll tell him some - day, some way, some-how.

But I'm gon-na keep it a se - cret for now.

4. I want the  
5. We'll have a

\* Vocal sung one octave lower.

No One Needs to Know - 4 - 1

C G C

bells to ring, the choir to sing, the white dress, the guests, the cake, the car, the  
lit - tle girl, a lit - tle boy, a lit - tle Ben - ji we call

F C G F G C

1.

whole darn thing. } But no one needs to know right now. I'll tell him  
Le - roy. }

2. Bridge 2: Am F C

And I'm not lone - ly, lone - ly an - y - more at night.

G Am F C G A







And he don't know on - ly, on - ly he can make it right.

(Instrumental solo... *...end solo*) And I'm not







lone - ly, lone - ly an - y - more... at night. And he don't

know... on - ly, on - ly he can make it right. 6. I'm not








dream - in' or stu - pid, but boy, have I been hit by Cu - pid. But no

— one needs to know — right — now. — No — one, no — one, no —

one needs to know — right — now. — No — one, no — one, no —

— one needs to know — right now. —

*Verse 2:*

I met a tall, dark and handsome man.  
 And I've been busy makin' big plans.  
 But no one needs to know right now.  
 (To Verse 3:)

*Verse 3:*

I got my heart set, my feet wet,  
 And he don't even know yet.  
 But no one needs to know right now.  
 (To Bridge 1:)

# THE RIVER

Words and Music by  
VICTORIA SHAW and GARTH BROOKS

Slowly ♩ = 76

N.C. G A/G G A/G G A/G

(with pedal)

1. 2. G A/G G A/G G A/G

D

1. You know a

Verse: G/D D

dream is like a riv-er, ev-er chang - in' as it flows. And the

G D/F# Em7 A

dream-er's just a ves-sel that must fol-low where it goes. Try-ing to learn

D G/D D Bm G

— from what's be-hind you, and nev-er know-ing what's in store makes each day

D G/D D A D G/D D

— a con-stant bat-tle just to stay be-tween the shores. And I will  
*cresc. mf*

Chorus:  
 D G/D D G/D D

sail my ves-sel 'til the riv-er runs dry. Like a

G D/F# Em7 A Bm A/C#

bird up - on the wind, these wa-ter's are my sky. I'll nev - er

D G/D D G

reach my des - ti - na - tion if I nev - er try. So, I will

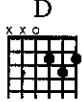
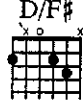
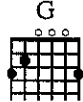
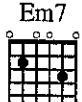

D G/D D A

sail my ves - sel 'til the riv - er runs dry. *dim.*

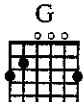
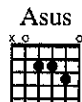
D.S. 2.

D A/C# Bm G

2. Too man-y And there's bound to be rough wa-ters and I


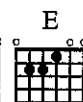






know I'll take\_ some falls.\_\_\_\_\_ But with the Good Lord\_ as\_ my cap - tain, I\_ can

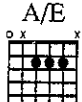

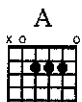




make it through\_ them all.\_\_\_\_\_ Yes, I will


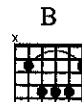

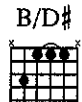
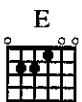

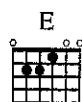
*Chorus:*

sail my ves - sel 'til the

riv - er runs\_ dry.\_\_\_\_\_ Like a bird up - on\_ the wind, these

wa-ter's are\_ my sky.\_\_\_\_\_ I'll\_ nev - er reach my des - ti - na - tion



The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a guitar part with chords and a piano part with a melody and accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

**System 1:** Guitar chords: A, E, A/E, E. Lyrics: "if I nev - er try. So, I will sail my ves - sel 'til the".

**System 2:** Guitar chords: B, E, F#m7, E/G#, A, E, A/E, E. Lyrics: "riv - er runs\_ dry. Yes, I will sail my ves - sel 'til the".

**System 3:** Guitar chords: B, A, B/A, A, B/A. Lyrics: "riv - er runs\_ dry. 'til the riv - er runs\_ dry. —".

**System 4:** Guitar chord: E. Lyrics: "(1st time only)".

*Verse 2:*

Too many times we stand aside  
 And let the waters slip away  
 'Til what we put off 'til tomorrow  
 Has now become today.  
 So, don't you sit upon the shoreline  
 And say you're satisfied.  
 Choose to chance the rapids  
 And dare to dance the tide. Yes, I will . . .  
*(To Chorus:)*

# YEARS FROM HERE

Words and Music by  
GARY BAKER, JERRY WILLIAMS  
and FRANK J. MYERS

Slowly ♩ - 72



*mp*  
(with pedal)

Verse:



1. Stand - ing here face to face, I feel my heart  
2. I can prom - ise you this with ev - 'ry breath



— o - ver - flow - ing with love and e - mo - tion. The mo - ment you took my hand,  
— I take, — I'll live to love — you. I'll go a - bove and be - yond



there was no doubt — in my mind — a - bout our fu - ture.  
to give you ev — 'ry - thing — that one man can give — you.

Bm7 E/G# A D A/C#

I don't need  
I know

a crys - tal ball,  
we've just be - gun

Bm7 E/G# D/F# E

through your eyes  
and the best

I see it all  
yet to come

*cresc.*

§ Chorus:

A C#m7 D Esus E

Years from here, we'll look back and treas - ure this

*mf*

A F#m7 D E



mo - ment for - ev - er in - side  
our hearts. And from here












to there, we'll make a mil-lion mem-o-ries that we can share

years from here. *dim.*

To Coda    



*dim.*

*cresc.*





D.S.  $\text{\textcircled{S}}$  al Coda

$\text{\textcircled{C}}$  Coda 

*dim.*

*mp* Years from here.

*rit. e dim.*

*p*

# THINKIN' ABOUT YOU

Moderately ♩ = 92

Words and Music by  
TOM SHAPIRO and BOB REGAN

B(9)



*mf*

Verse 1:

B(9)



E



1. I'm not quite sure what's go - in' on, but all day through and

F#



B



E



C#m7



F#



all night long, I've been think-in' a - bout you, I've been

Verse 2:

B/D#



E



G#m7



F#



B(9)



think-in' a - bout you. 2. The look in your eyes when you

E F#

smile that way, the sound of your voice say - in' my name. I've been

B E C#m7 F# B/D# E

think-in' a - bout you, just keep think-in' a - bout you.

Bridge: G#m7 F# B G#m C#m7

Bridge: This sin - gle - mind - ed fas - ci - na - tion I've got,

F# B F# B G#m

do you call it love? If you don't, then what? All I know is I don't know

Chord diagrams: C#7, E, F#

\_\_\_ what you've done,\_\_\_ and this train of thought\_ ain't a-bout to jump\_ the track that it's on.\_\_\_\_

## Verses 3 &amp; 4:

Chord diagrams: B, E

3. In the back of my mind, there's a se - cret place... But the whole world knows by the

4. See additional lyrics

Chord diagrams: F#, B, E

smile on my face\_\_\_\_\_ that I've been think-in' a - bout\_\_\_\_\_ you.

Chord diagrams: C#m7, F#, B/D#, E, To Coda, G#m7, F#

Can't stop think-in' a - bout\_\_\_\_\_ you.

First system of musical notation. Chords: B(9), E, F#.

Second system of musical notation. Chords: B, E, G#m, F#, B. *D.S. al Coda*

Coda section of musical notation. Chords: G#m7, F#. *Coda*  
Oh, can't stop

Third system of musical notation. Chords: B, E, C#m7, F#, B/D#, E, G#m7, F#. *Repeat ad lib. and fade*  
think-in' a-bout\_ you.\_ I'm al-ways think-in' a-bout\_ you.\_ Oh, I do love

*Verse 4:*

I know it's crazy, callin' you this late,  
When the only thing I wanted to say is that  
I've been thinkin' about you,  
Oh, just keep thinkin' about you.



# UNANSWERED PRAYERS

Words and Music by  
LARRY B. BASTIAN, PAT ALGER  
and GARTH BROOKS

Slowly ♩ = 66

Chords: D, D/F#, G, Asus, A

*mp*

with pedal

The introduction consists of three measures in D major, 4/4 time. The first measure has a D chord, the second a D/F# chord, and the third a G chord. The melody is played in the right hand, and the bass line is in the left hand. The tempo is marked 'Slowly' with a quarter note equal to 66 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The instruction 'with pedal' is written below the first measure.

Verse:

Chords: D, D/F#, G

*mp - mf*

1. Just the oth - er night \_\_\_\_\_ at a home-town foot - ball \_\_\_\_\_ game, \_\_\_\_\_ my  
She was the one \_\_\_\_\_ that I want - ed for all \_\_\_\_\_ times, \_\_\_\_\_ and

The first system of the verse consists of two measures. The first measure has a D chord and the second has a D/F# chord. The melody is played in the right hand, and the bass line is in the left hand. The dynamics are marked 'mp - mf' (mezzo-piano to mezzo-forte). The lyrics are written below the melody.

Chords: D, A/C#, Bm, D/A, Em7, A

wife and I ran in - to \_\_\_\_\_ my old high school flame. And  
each night I'd spend pray - ing \_\_\_\_\_ that God would make her \_\_\_\_\_ mine. And

The second system of the verse consists of two measures. The first measure has a D chord and the second has an A/C# chord. The melody is played in the right hand, and the bass line is in the left hand. The dynamics are marked 'mp - mf' (mezzo-piano to mezzo-forte). The lyrics are written below the melody.

Chords: G, F#m, Bm, F#m/A, G, D/F#

as I in - tro - duced \_\_\_\_\_ them \_\_\_\_\_ the past came back to me \_\_\_\_\_ and I  
if He'd on - ly grant \_\_\_\_\_ me \_\_\_\_\_ this wish I'd wished back then \_\_\_\_\_ I'd

The third system of the verse consists of two measures. The first measure has a G chord and the second has an F#m chord. The melody is played in the right hand, and the bass line is in the left hand. The dynamics are marked 'mp - mf' (mezzo-piano to mezzo-forte). The lyrics are written below the melody.

1.

Em7 D/F# G Asus A

could-n't help \_ but think \_ of the way things used to be. \_

nev - er ask \_ for an - y - thing \_ a - gain. \_

2.

Asus A

Some-times I \_ thank God \_ for

Chorus:

D F#m7

G Em7/A A/C# D A/C# Bm D/A Em7 A

un - an - swered prayers. \_ Re - mem - ber when you're talk - in' to the Man up - stairs \_ that just be-cause \_

D D7 G E7

\_ He does-n't an - swer does-n't mean He don't care, \_ 'cause some of

To Coda ⊕

D A/B Bm7 Em7 A D D/F# G

God's great-est gifts are un - an - swered prayers. \_

Asus A Verse: D D/F#

2. She was - n't quite the an - gel \_\_\_\_ that I re -

G D A/C# Bm D/A

mem - bered in my dreams, \_\_\_\_ and I could tell that time had changed me \_\_\_\_ in

Em7 Asus A G F#m

her eyes too, it seemed. \_\_\_\_ We tried to talk a - bout \_\_\_\_ the old \_\_\_\_ days, \_\_\_\_ there was - n't

Bm F#m/A G D/F# Em7 D/F#

much we could re - call. \_\_\_\_ I guess the Lord knows what he's do - ing af - ter

Asus A G

all. \_\_\_\_ And as she walked a - way, \_\_\_\_ I

F#m7 Bm7 Em7 D/F#

looked at my wife, \_\_\_\_\_ and then and there I thanked the good Lord for the

G Asus A D.S. al Coda

gifts in my life. Some-times I \_\_\_\_\_ thank

*cresc.* *f*

Coda ⊕ Em7 A D A/B Bm7

are un - an - swered, some of God's great - est gifts are all too

Em7 A7sus A7 D A/B Bm7 Em7 A

of - ten un - an - swered, some of God's great - est gifts are un - an - swered prayers.

D D/F# G Gmaj7/A A7 D

*dim.* *mf* *rit.*

# YOUR LOVE AMAZES ME

Words and Music by  
CHUCK JONES and AMANDA HUNT

Slowly ♩ = 72

Guitar capo 1st fret: Asus



Keyboard: Bbsus

Bb

F/Bb

Bb

Cm/G

Gm

*p*

(with pedal)



F/G



Gm



Eb(2)



Eb



Fsus



F



Bbsus



Bb



F/Bb



Bb

Verse:



Bb

*cresc.*

*mp*

1. I've seen the sev - en won - ders



Gm

of the\_\_ world\_\_

I've seen the beau - ty of dia - monds and\_\_ pearls\_\_

1.

*D* *Esus* *E* *Asus* *A*  
*E♭* *Fsus* *F* *B♭sus* *B♭*

But they ain't noth-in', ba - by. your love a - maz - es me.

2. *To next strain*

*E/A* *A* *Asus* *A* *E/A* *A*  
*F/B♭* *B♭* *B♭sus* *B♭* *F/B♭* *B♭*

*cresc.*

3. *Chorus:*

*Asus* *A* *C♯m* *D*  
*B♭sus* *B♭* *Dm* *E♭*

*cresc.* *mf* Don't you ev - er doubt this love of mine.

*A* *Esus* *E*  
*B♭* *Fsus* *F*

You're the on - ly one for me.

*Bm*  
Cm

*F#m*  
Gm

You give me hope, you give\_\_ me rea - son.      You give me some - thing\_\_ to be - lieve\_\_ in.

*G*  
A $\flat$

*Esus*  
Fsus

*E*  
F

For - ev - er faith - ful - ly,\_\_      you love a - maz - es me.\_\_

*Asus*  
B $\flat$ sus

*A*  
B $\flat$

*E/A*  
F/B $\flat$

*A*  
B $\flat$

1. *Asus*  
B $\flat$ sus

*A*  
B $\flat$

*dim.*      *mp*

*E/A*  
F/B $\flat$

*A*  
B $\flat$

*D.S.*  $\frac{\text{C}}{\text{F}}$  2.






*Bm/F#*  
Cm/G

*F#m*  
Gm

*E/F#*  
F/G







*F#m*  
Gm

*mp*      Your love,\_\_\_\_







Eb Fsus F Bbsus Bb

— your love, ——— your love a - maz - es me. ———














F/Bb Bb Bbsus Bb F/Bb Bb

(Ad lib. vocals)

Cm/G Gm F/G Gm Eb(2) Eb

Fsus F Bbsus Bb F/Bb Bb

Repeat ad lib. and fade

Verse 2:

I've seen a sunset that would make you cry,  
 And colors of a rainbow reaching 'cross the sky.  
 The moon in all its phases, but  
 Your love amazes me.

To Chorus:

Verse 3:

I've prayed for miracles that never came.  
 I got down on my knees in the pouring rain.  
 But only you could save me,  
 Your love amazes me.

(To Chorus:)





Angels Among Us  
Any Man Of Mine  
Blue

Carried Away

The Dance

Don't Take The Girl

Forever's As Far As I'll Go

Go Rest High On That Mountain

I Can Love You Like That

I Cross My Heart

I Do

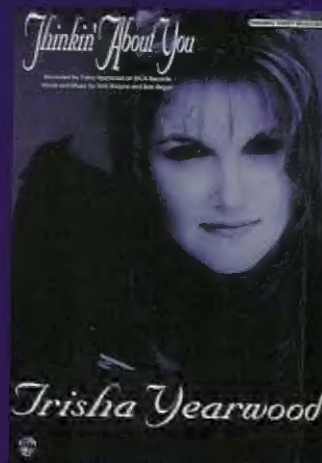
I Swear

I Will Always Love You

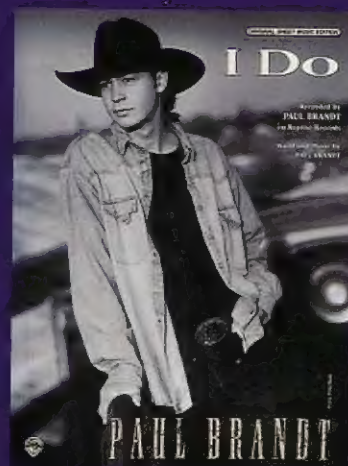


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Trisha Yearwood

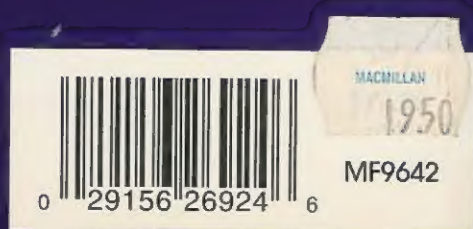


PAUL BRANDT

If Tomorrow Never Comes  
In This Life  
I'm Not Supposed To Love You Anymore  
The Keeper Of The Stars  
Lane's Theme  
Long As I Live  
No One Needs To Know  
Pocket of A Clown  
The River  
Thinkin' About You  
Unanswered Prayers  
Years From Here  
Your Love Amazes Me



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